



# **Comparative study in Museums of the United Kingdom and Greece**

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I hereby declare that the work submitted is mine and that where I have made use of another's work, I have attributed the source(s) according to the Regulations set in the Student's Handbook.

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## **Abstract**

This dissertation was written as part of the MA in Art Law and Arts Management at the International Hellenic University. It is a comparative study on Museums in the United Kingdom and Greece. The study is divided in chapters in accordance with the issues examined. The fields I tried to approach are Museum's different legal statuses, distinct management strategies and managerial differences. The dissertation goes from general to specific providing at the end 2 sets of case studies, namely existing Museum examples and Cultural Institutions in Greece and the UK. I chose the Museums according to their eligibility for comparisons taking under consideration their legal status and their management in order to perform a meaningful comparative research. The point in quest is not which of the two countries manage better or worst their Museums; it is an effort based on objectivity and a study focusing on the fluid notions of art and culture.

I would like to personally thank my supervisor Dr. Themis Veleni for her guidance and assistance. In addition, I would like to thank Dr. Kousoula Aikaterini and political scientist Sarvani Christina for their remarks and their will to help me elaborate this dissertation.

Keywords: museums, comparative study, management, art - law

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## **Preface**

The dissertation subject was of my personal choice because it is relevant with my academic studies. I chose to research about Museums since I have always found it a very interesting field. My starting line revolved around the reasons why countries stand different towards their Museums, Art and Culture. My main research question was Does the history of a country affect the present formation of such establishments and in which ways? My personal experience from Museum work taught me the answer was yes but only in a national level. I had never researched in depth the reasons behind it in an international level and therefore I decided to elaborate it in order to have a more spherical view.

This dissertation does not have a target-audience. It is open for anyone who is interested. The nature of this dissertation is art-oriented and leaves room for thought and discussion regarding culture and diversity.



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## Introduction

Museums are valuable assets to a community. Their aim is to protect and preserve history and cultural legacy for future generations. Their character may vary according to their nature, theme and place of location. Although there is a general definition, museums differ depending on a plethora of factors. Each country does not stand towards such organizations in the same way, although they share the central idea of protection.

There are questions risen when one studies culture and art and it seems that like those two terms, museums have a different meaning behind them for every country. How do you define a museum? Why do they differ so much? Their policies along with their legal natures are linked to the countries traditions, history and law. It would be inevitable not to be affected by such factors. If a museum is a representation of a country's history, it is logical for it to reflect that history. A mirror of its character and ideas regarding Art and Culture.

When discussing about such notions, it is important to remember that diversity is a key. What may be Culture and Art for one country may not be for another. What may be a museum in a country may not be the same for another. It is a very interesting question why are museums so different if they serve the same cause in terms of legal status, management policies, administrative models.

Social sciences have dealt with this issue and researched the reasons of its existence. The truth is one of the most magnificent things about human nature is diversity. A notion so strong that shows how we are all equal but not all the same. Greece and the United Kingdom act as two examples of completely different countries regarding the fields of history, politics, management, art and culture. With respect to each country's cultural heritage we will examine and remark why and what makes their museums different from each other.



## Chapter 1

### Public and private Museums in Greece and the UK

#### 1.1. Greece

Greece is a country with a great history and an artistic production of centuries. Today it counts approximately 266 Museums<sup>1</sup>. It is possible that Greeks had the first *Moyssion*<sup>2</sup> around 340 B.C (Macdonald,2006:p178) when the philosopher Aristotle gathered and classified herbs. Today, Greece's Museums are of all kinds. Amongst them, there are some rated within the most visited in the world, like the Acropolis Museum in Athens, the capital of Greece. But to begin with, what is a "Museum"? To be able to understand the definition, one should first examine some crucial factors that may affect it.

Greece is the country where Democracy was born in 507 B.C<sup>3</sup> (P.J.Rhodes, 2004:p 2,3,4) and along that, terms such as *freedom* and *equality* were introduced. These notions are rooted inside the country, tested throughout centuries and today they can be found from the current political system to the field of Arts. Greece's connection with the Democratic political system holds the idea that everything belonging to a nation should belong to all of its citizens, in a symbolical way since it is not practical and possible to actually give the administration of a Museum to a nation. From that perspective, a Museum is a mirror of the notions incurring the country's beliefs. Museums in Greece do not usually have a physical owner but belong purely to the State, the representative of the Greek people. The majority of the 266 Greek Museums are public, like the National Archaeological Museum of Athens, the Byzantine Museum of Thessaloniki, and the Archaeological Museum of Delphi.

According to ICOM a Museum is *"A permanent non-profit institution serving society and its development, open to the public, whose task is to collect, study, preserve, communicate and report evidence of human civilization and the environment, with the aim of study, education and entertainment "*.<sup>4</sup> One can observe that there is no prohibition regarding the administrative nature of such establishments. In other words, there is nowhere written that a Museum must be public, private or under other types of status quo; this is a decision left to the countries. But is this decision random or has something to tell us about the way countries stand towards Cultural matters in general?

The majority of Greek Museums are public, which means they belong to the Greek State under the auspices of the Ministry of Culture and Sport. By the term *Museum*, we refer to the establishment that is recognized by ICOM under some specific

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<sup>1</sup> <http://odysseus.culture.gr> [Visited 17.12.2018]

<sup>2</sup> In ancient Greece the term referred to a place dedicated to the Muses where activities related to arts, poetry, philosophy and research took place. ( Macdonald,2006:p 178)

<sup>3</sup> In 507 BC. after the fall of the tyrant Peisistratus and a long period of social and political upheaval, Cleisthenes a nobleman was called upon to create a constitution for Athens. Cleisthenes is considered today as the founder of the democratic system. He primarily relied on the rules of Solon. Cleisthenes kept the positive elements of tyranny but introduced the concept of equality. The word "Democracy" comes from the words "municipality" and "state". The municipality for the ancient Greeks was all people who had political rights. The word "state" had the meaning of power. Democracy is therefore the constitution in which power is exercised by all people who have political rights as equals.

<sup>4</sup> <https://icom.museum/en/activities/standards-guidelines/museum-definition/> [Visited 5.12.2018]

criteria. Not any establishment is officially recognized a Museum, as already mentioned.

One could remark that the preference of Greece on having public Museums goes way back.

The Greeks avoid letting individuals control cultural, artistic or archaeological artefacts because of the belief that such items do not have physical owners but belong first to the nation that created them and consequently to all of humanity<sup>5</sup>. This, is linked partly to the central idea of Democracy as already mentioned and the unavoidable use of “we” rather than “I”. The story begins with the Greek philosopher Aristotle and his “Moysion”, introducing from an early stage the universality of Museums and calling everyone to observe and study. What is very interesting, is that today’s idea of what constitutes a Museum in Greece is still partially connected with Aristotle’s first definition of a Museum. In the 18th century such establishments made a turn in an effort to combine knowledge with interaction by introducing new kinds of Museums such as Natural History Museums (Skaltsa M.,2007:p117). As a result of this, all were invited to join for study and observation. This 18th century turn, brought the definition of a Museum closer to the original definition of Aristotle.

All income from a public Museum, such as tickets, events and gift shops, go to the Greek Ministry of Culture which is an organ of the State and therefore a representative of Greeks. This way, the administration essentially and symbolically belongs to the Greek people. It is likely that since Greece has a long tradition in archaeology<sup>6</sup>, culture and history studies, it tends to be highly sensitized towards artefacts and therefore the Museums which host them are considered somehow their home. In addition, the connection Greece has with Democracy also affects the central idea that “culture belongs to all and all belong to culture”. According to that point of view, it would be rather reasonable for most of Greece’s Museums to be controlled by the State and not by individual(s) without it meaning there are no establishments under private administration. It is a choice made in relation to the political system of Democracy combined with the country’s long and continuous history. The fact that there is an overwhelming amount of cultural objects created inside Greek borders, makes the scale weights towards a more tender approach of cultural objects inside -and outside- Museums. Nevertheless, our case study points out the fact that Greece has such an amount of artifacts and yet the United Kingdom has 15 times up the number in Museums, to their majority under other status quos but most of the times independent from the State.

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<sup>5</sup> According to Greek Law 3028/2002 Art.7 par. 1 “The ancient immovable monuments dating back to 1453 belong to the State and are things out of business and unfeasible usability.”

Art. 7, par.2 defines that “Ancient properties that have been discovered or revealed during excavations or other archaeological research are owned by the State, are out of reach and unmanageable.” Art.7, par.3 states that “The right to property in other immovable monuments after 1453 shall be exercised under the terms and conditions of this law.” [source : <https://www.forin.gr/laws/law/2795/gia-thn-prostastia-twn-archaiothtwn-kai-en-genei-ths-politistikhs-klhronomias#/?article=9638,9639,9640,9643> , Visited : 16.1.2019]

<sup>6</sup> American archaeologist and anthropologist Walter Willard Taylor, Jr gave a definition to archaeology in 1948 as “An autonomous science which includes its own methodology and specialized techniques for gathering or producing cultural information”. Greece is a place with many archaeological sites and artifacts from all historical periods. Excavations led by Greeks as well as foreign archaeological Services are countless.

## 1.2. United Kingdom

The United Kingdom is a country known for its strong economy and its great artistic production, but in comparison to Greece rather modern. Back in the 17th century Great Britain became a basic partner of colonization<sup>7</sup> which led to the birth of the British Empire (Egerton,2018 p:7), one of the most important empires ever to exist. Everything included inside the borders of a colony, from public constructions to artifacts and cultural objects, belonged to the colonizer, in this case the British Empire. One of the main aims of colonization was profit, both economic and social. It seems like colonies acted as stepping stones for today's United Kingdom to put in priority their economic goals. This continues in present years since profit still acts as a dominant interest for many individual choices and in relation to the cultural product as well. An example of UK's *profit in priority* is the London stock exchange. Created in the middle of the 18th century, it holds today the 6th place of the strongest stock exchanges in the world<sup>8</sup>, making UK a prominent economic power in Europe. It seems like profit can be found in every corner and Museums are no exception to that. The current Museums status quo, is connected with UK's colonial history and shaped the double nature of a museum as both an educational contribution to the community and a profitable business. It is not odd that Museums are to their majority private or non- governmental legal entities and it is not strange that private Art Galleries thrive in the United Kingdom.

Most of UK's Museums are private or non-governmental public organizations. Some examples to that, are the British Museum, the Victoria and Albert Museum, the Museum of London, Tate Gallery, The Cartoon Museum etc. Interestingly enough, UK has two of the world's bigger auction Houses, Sotheby's and Christie's<sup>9</sup>, which are private businesses that buy and sell artworks of various kinds and classify them according to criteria such as rarity and occasional market trends. The number of such establishments is a lot higher than in Greece and one can underline that individuals with suitable economic surfaces are encouraged to own Art Galleries and Museums more than they do in Greece where the number of Art Galleries and private Museums is very limited in comparison to UK.

The United Kingdom's perception of Art in a large scale is that of a business which gives profit to anyone who can put a capital into such an investment in the first place. Whether the cultural product was created inside their borders in the first place or it is a product of trade Art as a business is so popular that justify the position of the

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<sup>7</sup> "Colonization is the practice where human societies sent their citizens to distant lands, creating new interactions of their ways of life in distant settlements. Often in this process, one society sought to dominant another extending political, economic and sometimes even social power over another people." (Page,2003p:16)

<sup>8</sup> <https://focus.world-exchanges.org/issue/september-2018> [Visited: 5.09.2018]

<sup>9</sup> Sotheby's is an Auction House founded in 1744 in London, UK. Today, it has a global network of 80 offices in 40 countries and is the oldest company listed on the New York Stock Exchange. Christie's is an Auction House founded in 1766. More recently, Christie's expanded Art market in countries such as Russia, China, India and the United Arab Emirates. [<https://www.sothebys.com/en/about?locale=en>,<https://www.christies.com/about-us/welcome-to-christies> Visited : 2.09.2018 ]

country amongst the bigger Art Markets in the world. According to AECOM<sup>10</sup> and the Themed Entertainment Association's report for 2018, London, the capital of UK, had 6 of the world's most visited Museums. This has to do partly with the actual artworks, partly with the budgets put for promotion and partly with management. All, except the artworks themselves, are economic factors.

Today the country counts approximately 1,600 Museums<sup>11</sup> without this entailing a similar multiplicity of cultural reserves vis-à-vis other countries, including Greece. The oldest one is the National Museum of Arms and Armour in the Tower of London, also known as Royal Armouries. It started under a private status quo, where only the elite was able to enter. This was not strange at the time since Europe's Museums began as private collections of wealthy aristocrats which contained mostly odd objects, also known as cabinets of curiosity<sup>12</sup>; the access was limited to the higher society classes<sup>13</sup>. The United Kingdom started with the same way as well and then developed the form of a Museum as we know it today. Examining the above, it is justified to include in a Museum foreign artifacts that were bought or acquired with legal or shady means. The access though, was again limited; this time not to the elite, but to the middle and upper social classes. (Arnold K.,2006,p:13-44) Today, the National Museum of Arms and Armour is a non - departmental public body which means it does not belong to any government or any Minister; it does, however, accepts financial help from the government.<sup>14</sup> Even though with the pass of years more and more Museums tend to be closer to public status quos, one can observe that this concerns the biggest ones, like the Victoria and Albert and the Imperial War Museums; smaller ones scattered across the country remain under private administrations and operate as small businesses.

If a Museum is private it does not mean it is limited to the public. Museums in UK are open to all visitors without any discriminations. The question is if their choice to be independent from the State is random. The answer seems to be negative. The United Kingdom is one of the strongest European economies<sup>15</sup> and from that we can extract that significance is given to economic goals as already mentioned. Regarding Museums, private status means, amongst other things, that one or more individuals- the owners or share - holders, receive the Museum's profits. One could observe that there is not a strong need for English people to feel like they own, symbolically, the artefacts in

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<sup>10</sup> AECOM (known also as AECOM Technology Corporation) is an American multinational engineering firm that provides consultation, design and management services to its clients. [www.aecom.com] Visited 10.12.2018]

<sup>11</sup> <https://finds.org.uk/contacts/accreditedmuseums> [Visited: 10.12.2018]

<sup>12</sup> Cabinets of curiosities were small collections of odd objects which attempted to tell stories about the wonders and oddities of the natural world. The exact date of origin is not known but the first record of their existence dates to 1599 with the engraving of Ferrante Imperato's "Dell'Historia Naturale" where pictured a cabinet located in Naples. It was a way for Europe's Aristocrats to collect and display peculiar objects as a form of propaganda and boost their social status by impressing other aristocrats. In England the first collector of a Cabinet of Curiosity was Sir Hans Sloane's, a physician who collected plants. Sir Sloan later founded the British Museum. [Arnold,2006,p:6-13]

<sup>13</sup> There was no rule to prohibit other social classes from touring a cabinet, but it was very uncommon for lower social classes to do so. Art was limited to the wealthy people and used as a way to show the wealth and education of an individual. [Arnold, 2006,Chapter 2]

<sup>14</sup> <https://royalarmouries.org/about-us/>, <https://royalarmouries.org/about-us/governance/> [Visited 24.1.2019]

<sup>15</sup> The United Kingdom is the 5th economy in the world for 2018 with an income of 2.62 trillion GPD according to Investopedia

comparison to Greeks; if there is indeed a need, it is limited and not primary; this, is connected to the colonial history of the country.

To sum up, economy has a central position in UK's history and there is nothing wrong or illegal in encouraging citizens into owning Museums like they are enterprises. It is a *win win* situation where from the one hand Museums serve their purpose and from the other hand they act as smart investments which boost the economy of the country. All in all, they appear to have a double character; to preserve and display knowledge and to provide profit to their owners. The point is the significance given to *the profit part* in comparison to Greece where things do not work this way. It seems like the United Kingdom's model for Museums has done them no harm but on the contrary it has helped them even more to increase their economy, built a cultural reputation and attract visitors from all over the globe.

### **1.3. Conclusions**

The comparison of Greece's and UK's Museums showed that Greece has more public Museums, where UK has more Museums independent from State. In addition, UK promotes Art Galleries in a larger scale than Greece does and sets economy in a foreground. Another point derived is that Greece has many archaeological sites but not as many museums to house the findings; there are more metropolitan Museums which house antiquities of wider areas located in the capitals of the prefectures such as the Archaeological Museum of Kilkis, the Archaeological Museum of Drama etc. The economic factor plays a role for both countries although in United Kingdom it seems to be more significant. In Greece, budgets comes from the State whereas UK does not usually entitle the State with this task but encourages individuals to invest in Museums more than Greece does for symbolically reasons.

As a result, UK has more museums than Greece. This seems to be the countries' choice affected by historical, economic, political and social factors. Culture could not be unaffected by a country's history since it is a vital part of it. However, the history of each country differs so it is logic that Museum Management differs as well. The beauty, however, lies within those differences; thereafter we will use specific examples to go from general to specific in order to examine more thoroughly the point in quest right after we analyze the Art Management aspect.

## **Chapter 2**

### **Art Management and Marketing: Differences, analysis, remarks**

#### **2.1 The United Kingdom's lead**

Museums may host various artefacts but they are organizations nonetheless and profit, is one of the goals. Management helps to increase the profit, but, what is Management and Marketing to begin with? There is a plethora of definitions; to narrow it down, *Management includes activities such as organizing, planning, directing and coordinating. Marketing is a part of Management and it has to do mainly with the customer's needs in order for a product to be sold. Even simpler, Marketing is the active*

*recognition of the organizations that without costumers they have nothing but costs.* (Hill,2011p:132).

Arts Management first drew the attention of the public in the America of the 60's through the blossom of Art organizations. However, the first to actually deal systematically with it was the United Kingdom. In 1946, as the first effort to actively organize and promote Art and Culture the Art Council of Great Britain<sup>16</sup> was founded. This, gave the country the advantage to be one of the first to deal with this field. Art Marketing is connected with clever and creative ways to attract visitors and draw the attention of the public to Museums, Cultural Organizations and Art Businesses. *"Art Marketing is not only what you say but how you say it"* (Chong,2018 p:20-30).

Nowadays, this type of Marketing thrives in the United Kingdom for various reasons. To begin with, the country has a great economy which allows big budgets available for Arts and Culture. Museums and Art galleries are given by the State great amounts of money for the improvement of their activities, such as campaigns, upgrade of their facilities, improvement of their services etc<sup>17</sup>. In advance, UK has many University Departments dedicated to Human Resource Management with many students choosing it as their basic field of study; therefore, it is both very developed and with a great appeal to the public;<sup>18</sup> this, results to the existence of trained people who position suitable candidates to the correspondent roles. Art Managers, Marketing Managers, Art Directors, Art Assistants etc. are chosen by professionals amongst many candidates if the team decide the fit matches. This way, Museums have an effective administration and marketing team under which they progress.

In addition, the large number of private or semi-public Museums in the country allows marketing actions on the initiative of individuals, unrelated to the State. There is more flexibility than in Greece. An event can take place totally dependent by the vision of individuals rather than the State and the number of such events is naturally higher than Greece where majority of such establishments depend on the initiative of the State.

Art Marketing is related to new, fresh ideas which attract visitors and built a relative image for the Museum; it is not something static, but something that constantly changes. One hundred years ago nobody believed that Museums, as they were formed back in the days, should be open to all people without discriminations. For those times only educated people of upper social classes were relevant to Museums; for that times,

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<sup>16</sup> The Arts Council is a non-departmental public body dedicated to the promotion of the fine Arts in Great Britain. It worked closely with the Government and partners to give more people the opportunity to enjoy and benefit from Arts and Culture. In 1994 it was divided in the Arts Council of Britain, the Scottish Arts Council and the Arts Council of Wales.

Source: <https://www.artscouncil.org.uk/our-organisation/our-history> [Visited 4.11.2018]

<sup>17</sup> In 20 June 2018, Michael Ellis announced that a fund of 20 million pounds will be given to boost the culture and Museums across the English countryside. [source: <https://www.gov.uk/government/news/20-million-government-boost-for-culture-and-creative-industries-in-england> ] In addition, the government funds the Museums with the "Grand In Aid" fund and have established the National Lottery to fund such establishments. Finally, there are private and institutional philanthropies that fund Museums and Galleries in the UK.

[source:[https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/529489/2016Updateof2010to2015governmentpolicymuseumsandgalleries-GOV.UK20160425.pdf.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/529489/2016Updateof2010to2015governmentpolicymuseumsandgalleries-GOV.UK20160425.pdf.pdf)]

<sup>18</sup> Aston University, Lancaster University, University of Leeds and University of London are only few of those who provide Human Resource Management study departments. *Top Universities* place University of London as 306<sup>o</sup> of the best in Europe for Human Resource Management Studies.



black people were not allowed to visit. Times change and so did Art Marketing and ideas related to Museums. For the sake of this, today new and fresh ideas come many times from younger generations. Volunteerism, Art internships and traineeships are available and treated with respect in the UK, because of their beneficial results. Young people are given the opportunity to work alongside experienced professionals, combining their knowledge and vision for the improvement of a Museum's Art marketing and strategies. By visiting the e-pages of V&A Museum<sup>19</sup> , Museum of Oxford<sup>20</sup> etc. one can see it is rather easy to apply for volunteer and there are also sections to check for possible internships or traineeships.

Digitality lies on the same page. Art Marketing is very advanced in UK because Digitality is very developed. Keeping up with the times, Museum's teams gave great attention to Digitality since it gives an immediacy like no other mean currently in existence. They use it as an easy way of Art marketing addressed to people from every corner of the world. By adjusting their services to the new e-era they succeeded to increase the fame of their Museums. Projects that are only in a digital form, e- educative programs caught the attention and attracted people to re-visit the Museums whether this means a traditional visit or an e-visit; in any way the Museums won. (R. Rentschler et.al, 2011p:22). Tate Gallery, offers online visits through its application *360 Tour of Tate Modern*<sup>21</sup>, *Street Art London* is also an app which allows the viewer to know the exact spot of graffiti Art in the streets of London including legendary work of artist Banksy<sup>22</sup>. Phone applications, such as Strawberry Thief App , British Museum Guide App, Museum of London : Streetmuseum and Love: Art National Gallery offer online tour and guides , access to the Museum's exhibits and online information about each artifact's history keeping informed the relationship Museum – public (Hills,2011p:112-115). Through Digitalization, UK has no intention of decreasing its traditional visitors but it makes a clever marketing shift of interest to a whole new level of information provided through internet platforms by letting the public explore its online content as an alternative way to those who cannot physically attend; this type of marketing automatically extends the number of people who see the collections and adds up to the reputation of the Museum (Varisco,2005).

Furthermore, a clever Art Marketing strategy is donations. A donation provides profit that can be used as a resource for improvements. In their e-platforms, there are options for donations or how to become a Patron<sup>23</sup> where members are classified depending on the amount of contribution, a gold donor, a mega Patron etc. In return, the Museum offers a plethora of special services such as free entrance, skip – the - line tickets, private tours etc. This system incorporates the new digital era and it is easy to use, something one cannot say about Greek Museums where many times such systems are so hard to use or even find, that automatically discourage a potential donor or

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<sup>19</sup> Source: <https://www.vam.ac.uk/moc/about-us/volunteering-and-internships/> [Visited 20.1.2019]

<sup>20</sup> As above.

<sup>21</sup> Source: <https://www.tate.org.uk/art/360-video/grimshaw> [Visited 20.11.2018]

<sup>22</sup> Banksy is an anonymous street- artist who probably has as its base the United Kingdom. His work are rebellious and caustic located in the streets of many metropolis of the world. His most known work is "The Girl with the Balloon". Little is known about the artist himself because he wanted to remain anonymous so to be protected by "law and order" and to be free to actively create. He is considered one of the most controversial and talented graffiti artists of our times. (Jones W,2012,p:9-38)

<sup>23</sup> An Art Patron is someone who supports charities, organizations, and individuals that work in/or concern the Arts ( Collins,2011)

Patron. In addition, low education on these matters caused underdevelopment of such practices which Greek Museums tend to underline at occasions.

We mentioned above the term “flexibility”. In comparison to Greece, UK does not fall into such levels of bureaucracy. The system works in a different way and does not follow so strict rules regarding Museums. To increase the audience they had to address Marketing towards all kinds of different target-groups - adults, children adolescents- so flexibility is indeed a strong point.

Many creative Art Marketing methods of today’s UK’s Museums can be spotted. Per instance, the Museum of Natural History in London in New Year’s Eve 2019 organized an event in the central hall where youngsters could dance and have fun *under the skeleton of the biggest dinosaur ever to exist*.<sup>24</sup> In comparison, Greece’s Museums are closed in New Years’ Eve. Furthermore, Museum Sleepovers<sup>25</sup>, is a very popular event in the UK. The Victoria and Albert Museum, the British Museum and others, regularly host sleepovers addressed to their younger audiences combined with activities such as workshops, storytelling, “casting spells” and others to increase the interest of children, one of the most difficult target-groups, in a way appropriate with their age.

Adaptability in any situation is a vital part of successful Art Marketing. In others words turning a disadvantage into an advantage even in the most difficult situation. The recent case of artist’s Banksy stencil painting “The Girl with the Balloon” hit the public unexpected. The famous artwork went up for auction at Sotheby’s auction house in London but shred into pieces in front of an unsuspected crowd after it was sold for almost a million pounds. It seems the artist himself had put a mechanism inside the painting’s frame to pass a rebellious message to the Art community. However, Sotheby’s managed to increase the price of the painting by stating that *“It was the first artwork ever created inside an auction house”*<sup>26</sup> through their social media leading to thousands of comments and likes. As expected the value of the artwork skyrocketed and sold the next day. Whether it was an agreement in the first place between the two parties or an artist’s prank, it turned into a *win win* situation, product of good Art Marketing.

## 2.2 Conclusions

The United Kingdom has a long tradition in Art Management and Marketing so it had both the time and the resources to improve. Today, the country acts as a model of Art marketing. Cleverness, adaptability, flexibility, creativeness, big budgets, good education, development and constant effort are only some of the words to describe Arts

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<sup>24</sup> <http://www.nhm.ac.uk/events/new-years-eve-party-animals.html> [Visited 10.1.2019]

<sup>25</sup> The first Museum sleepover took place in the 1990s in the Field Museum in Chicago, Illinois as an effort to make children more interested in Museums. Many countries of Europe adopted this idea as an effort to increase their income and attract more visitors. Today, many of UK’s Museums host sleepovers for children and for adults like the British Museums and the Natural History Museum. In Greece, this event is not as much widespread although some Museums have hosted such events like for instance the Chios Mastic Museum and the Museum of Asia Minor Hellenism “Philio Hayidemenou”.

<sup>26</sup> Sotheby’s stated for the incident: *The new work has been given a new title, Love is in the Bin. The buyer, a female European collector and a long-standing client of Sotheby’s, is proceeding with the purchase at the same price as was achieved in the room on the night. The buyer commented: “When the hammer came down last week and the work was shredded, I was at first shocked, but gradually I began to realize that I would end up with my own piece of art history.”*



Management in the United Kingdom. It is only fair to acknowledge that the country stands up to its reputation.

### **2.3 Greece's state of the art in Arts Management**

Greece has its share of Museums, Cultural organizations and Art establishments. However, is not amongst the countries known for their developed Art Management. To begin with, according to Colbert (1994;2001) *Art Marketing present a distinction from general Marketing because in Art we do not speak of covering a public demand but rather about starting with the product itself and then proceeding to find its audience.* Since artists first create and then their creation hits the public the procedure is reversed and promotion is crucial.

An essential for Management is a country's economy, or in other words the budget given to Museums for various activities. Greece does not have a strong economy and therefore has a limited budget to support big projects and promotion activities of great scale. As a result, Museums do not have the necessary funds to be as much competitive as the United Kingdoms'.

Relatively underdeveloped Human Resource Management is another problematic area. In Greece there are not schools dedicated to that subject; it is taught as lessons in Marketing schools or Master degrees so the education regarding this field is not as advanced as in the UK. As a result, individuals might not be an ideal fit for a position but in any case they are selected for it. In the country there are public contests<sup>27</sup> where other, secondary, criteria play an important part in the recruitment of a candidate. In advance, due to the general economic crisis, the public sector faces problems and recruitments are mostly short-term. This, does not provide stability which is a key to a Museum's healthy operation.

Poor exploitation of resources is also a phenomenon connected with weak administration. To work with something you cannot have is impossible but to not work enough with what you already have is unforgivable. Unfortunately because of the unstable conditions there is not much room left for vision and good exploitation of resources since there is not enough time, due to the short-term recruitments, in comparison to other countries like the UK.

Regarding volunteerism, it is in a very premature state in Greece so it is very difficult for younger people to work in Museums and Art organizations to bring with them new and fresh ideas. In UK volunteering is sometimes a requirement for a candidate's CV. It is highly connected with Marketing since Museums should not be outdated and the best way to modernize them is to invite younger generations to work with the team. In Greece this happens in a limited scale, to say the least. Internships are offered only to students of Universities, such as the ATLAS program<sup>28</sup> or the internship

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<sup>27</sup> Since the majority of Museums are public, the selection process in Greece is done through public contests. The most known is ASEP, which publishes online the available positions and uses a plethora of criteria for the selection of the applicants; including social factors such as the time of unemployment, the number of children and the annual income.

<sup>28</sup> ATLAS is a centralized internship support system for Greek higher education students. Through this system, University students can apply for internships in public Museums as a part of their University studies. [source: <https://atlas.grnet.gr/DefaultEn.aspx> ]

program of National Museum of Contemporary Art in Athens<sup>29</sup>. In the case of private ones, these are much fewer in number so the opportunities are limited in comparison to the UK. (see chapter 1). Like a domino, Marketing is outdated and stuck to older times and traditional strategies. If there is no modernization, how will a Museum be attractive to the public? How can a Museum provide services to larger target groups or people with special needs if it does not even have the budget to function properly?

Digitality is a problematic area as well. In Greece digital development cannot keep up with other competitive countries. In the previous chapter, we examined the power of Digital Marketing in the United Kingdom but in Greece, things did not escalate so quickly. When one visits the websites of some Museums, he can see such platforms offer comparatively limited services. The Donor and Patron options many times do not exist or are hard to use; for example, in the webpage of the Byzantine Museum of Thessaloniki they state that *"You can support our Museum by participating in the activities of the Association of Friends of the Museum, registering as members of the Association and providing support to a logistic infrastructure for the implementation of the Museum's activities"*, which is quite confusing for an unrelated person. The Archaeological Museum of Delphi does not even have a website. It seems that Digitality is provided only to some Greek Museums like the Acropolis Museum, the Benaki Museum, the Archaeological Museum of Thessaloniki, Teloglion Institution of Arts etc. It sure has not developed as much as in the United Kingdom. This lack of promotional activities has a negative influence, in the sense that the potential of Greek Museums has not reached yet its highest. They say Greece is swallowed in bureaucracy and it seems to be this case along with the factors mentioned above.

The silver lining though, is that Greece has actually Museums that function and achieve great results at occasions despite problematic Marketing and Management areas. Many factors can attract visitors to an Art object, such as fame and value but one of the most common is *the sense of importance*.<sup>30</sup> (The values study, 2004p:22) Whether an artifact is made of gold or clay its sense of importance is crucial;

Rothko's<sup>31</sup> Art is more difficult to assimilate than Van Gogh's<sup>32</sup>. For the naked eye of an untrained visitor Miró and Dalí<sup>33</sup> are more difficult to conceive than Monet<sup>34</sup>.

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<sup>29</sup> Much like the ATLAS program, the National Museum of Contemporary Art in Athens offers many educational programs. Specifically, for University students, there is the option of a possible internship in the Museum. However, the most common system for a student to conduct an internship is through the ATLAS system. [ source : <http://www.emst.gr/training> ]

<sup>30</sup> A study made in July 2004, by the Wallace Foundation's State Arts Partnership for Cultural Participation program called "Rediscovering the meaning and Value of Arts Participation" showed the "value added" factor in Arts plays a significant role for people, in other words "the sense of its importance" attract more visitors whether it is a role play, an artifact, or a dance performance.

<sup>31</sup> Marc Rothko was an American painter born in 1903. He was a representative of abstract expressionism meaning his paintings were not representational. He expressed himself mostly through color and shape. His Art was recognized as one of the most important although it is not so easy to understand at first site due to its abstract nature. (Dore,1983)

<sup>32</sup> Vincent Van Gogh was a Holland painter born in 1853 and a representative of Expressionism. His Art made a great impact in the Art World. He expressed through vibrant colors and his work is mostly representational. Famous works of his are The Sunflowers and Starry Night. His Art is easier to understand due to its representational nature. (Callow,1990)

<sup>33</sup> Joan Miró and Salvador Dalí were two Spanish painters representatives of Surrealism. Born in 1893 and 1904 they are considered amongst the best surrealistic artists. They expressed through symbols. (McNeese,2006) (Lanchner C.,1993)

In Greece, because of the country's great history and ancient Art trade, many artworks travelled all over the world. Gifts, trophies, everyday objects went from Greece to Italy, Germany, England and others. This resulted to the name and reputation of Greece's Art to expand from an earlier period of time than UK's. The masterpieces of old times, such as Doryphores of Polycleitus, the Caryatids of Parthenon, the Temple of Zeus etc., were meant to show the ideals of beauty, youth and strength; those qualities are cloaked with universality in the sense that they are always relevant and fetching to the eye. So we are talking about Representative Art with attractive themes. The great mastery of Greece's artefacts combined with pleasing themes built Greece a reputation<sup>35</sup>; the objects speak for themselves to put it in others words and attract visitors to the country's Museums irrespective of its weak Marketing. A visitor who travels to Athens will go to the Acropolis Museum and a visitor who goes to London will pay a visit to see, amongst other, the Caryatid in British Museum. The sense of importance of Greece's cultural objects already exists in a level that other countries try to boost through Marketing. This does not mean other countries are inferior in any way, it just shows that Greece had the advantage of time and early development of its Artistic production, just like the United Kingdom had the same advantages regarding Art Marketing.

Furthermore, since many of the country's cultural objects ended up in foreign big Museums of the world; examples to that are the case of the Caryatid taken by Lord Elgin and moved to England, the Victory of Samothrace and the Aphrodite of Milos in the Museum of Louvre, the J. Paul Getty Museum in Los Angeles with its collection of Greek antiquities etc. The perfection of these artefacts acts as marketing by its own or to put it differently the artworks marketize themselves. This, led them to act as much of a pole of attraction to their place of location as to their place of origin.

To sum up, Greece does not have a strong Art Management but its artistic production and history helped the country build a reputation in a worldwide level. Nevertheless, it is in no way comparable to UK in the sense that in Greece there are currently many problematic issues to be solved and much room for improvements. For now, the country rests to its glories that seem to be eternal.

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<sup>34</sup> Claude Monet was a French painter born in 1826. He is *the father of Impressionism* and his Art had a big effect in subsequent movements such as Expressionism. His Art was representational and one of his favorite themes was Nature. Waterlilies are his signature. (Heinrich,2000)

<sup>35</sup> In the revival of Ancient Greek Art, major contribution came from the Renaissance and the 19th century Art. During the Renaissance (14th-17th century a.C) there was a big artistic turn into Ancient Greek Art with the use of the same technics and themes. This, increased the reputation of Ancient Greek Art. The two civilizations shared many common elements from the Ancient times to the point that the term "Greek/Italian Culture" was widely used. (Charalampidis A.2014,p:47-204)

During the 19th century there was a cultural movement in many fields including the Arts. Neoclassicism is the name given to a cultural movement of the West that influenced many fields such as the arts, literature, theater, music and architecture. It had as an inspiration the classical art and culture of ancient Greece and ancient Rome. Neoclassicism started in the 18th century and expanded in the early 19th century as a response to the movement of Romanticism. The European intellectual societies has seen positively the attempt of the Greeks to define the meaning of Hellenism, since its main component was the consciousness of the ties with the Ancient world. The admiration for the ancient Greek culture has led many Europeans to seek out the sources of European culture inspired by the movement of Neoclassicism. In the 19th century, sculpture and painting thrived, while many archaeological missions were organized in Greece in order to capture ancient monuments and sites and to explore the ancient and modern, for the times, Greek world. (Papanikolaou M.2005,p:40-47)

## **2.4 Conclusions**

As a conclusion, Art Marketing is a vital part of a Museum's organization since it has to do with its advertisement. A successful marketing team is very important for keeping a Museum relevant. Countries like the United Kingdom have developed and - are developing- this field with a rising rhythm whereas other countries like Greece did not have the same course. Various coordinates are significant for a strong marketing, including economy and bureaucracy. The UK has managed to succeed a competitive Art Marketing model and that is one of the reason why its Museums are so popular. From the other hand, Greece has many problematic areas to solve in this field. Nevertheless, the country was helped a lot by its history, contribution to humanity in many different fields, its artistic production of centuries as well as the creation of unique Art masterpieces. In any case, all countries deserve respect for their identities and for the effort they make to achieve better results as well as the hope that one day promotion will be equal for countries with strong and weak economy.

## **Chapter 3 British Museum – Acropolis Museum**

### **3.1 Brief History of the British Museum**

Physician and collector Sir Hans Sloane upon his death in 1753 gave the whole of his collection to King of England George II in return to a relatively small amount of money. The collection consisted of many different object such as books, manuscripts, drawings etc. On 15 January 1759 in a mansion, opened for the first time the British Museum to display this collection. It was the first public Museum, open to all visitors. By the pass of the years, many items were added, such as the Rosetta stone in 1802 and the Parthenon Sculptures in 1816. Eventually in 1823 a new building was created for the Museum in the same place to its first location. The original collection though, had a very natural theme and because of the increasing number of artifacts, the natural history objects were dislocated and moved to a new building known today as the National History Museum. In the end, British Museum had an independent building and an independent collection. Today, it hosts 8 million objects from all over the world including Prehistorical, Ancient Greek, Ancient Roman, Ancient Egyptian and Chinese.<sup>36</sup>

### **3.2 Legal Frame - Administration**

The British Museum in a non-governmental public organization. Non-governmental organizations, also known as NGOs, are the type of organizations which have not been established and formally controlled by the government (Witt.W.S, Chapter 1). It is usual for NGO's though, to be financed by governments keeping the advantages of both public and private sector. The British Museum is not formally controlled or established by the English government but at the same time the government funds it. The term *public* differs from Greece's.

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<sup>36</sup>[https://www.britishmuseum.org/about\\_us/the\\_museums\\_story/general\\_history.aspx](https://www.britishmuseum.org/about_us/the_museums_story/general_history.aspx)  
[Visited 1.12.2018]

The Museum's administration consists of a Board of 25 Trustees according to the 1963 Act<sup>37</sup>. The appointment of the trustees is governed by the regulatory framework set out in the code of practice for public meetings issued by the Office of the Commissioner for Public Administration. (Stefi M.p:18) The procedure of appointment is the following: The number can go up to 25 people, one of them is appointed by the Queen, 15 by the Prime Minister of Culture and 5 by the existing board members. Four of them are appointed by the secretary of State for Culture. Furthermore, the Chairman of the Museum is appointed by the Board-members. The role of the Board of Trustees is to ensure the smooth operation of the Museum, from the preservation of collections, to events and public image. They are in a sort of way *the government of the Museum* and they are responsible for its functions.

Because it is not a private Museum both the governance and the Crown are involved up to a point to its procedures underlining the bonds with it; In addition, they have enacted the Political Principles of Governance to facilitate various procedures and help the Board to run it more easily. In general, the policies are approved by the Board of Trustees in cooperation with the Ministry and they are renewed or change in correspondence with the Law and the occasional needs.

### **3.3 Funding**

As mentioned above, the British Museum is a non-governmental organization. However, its funding governance is another issue. The Museum needs financial pores to operate and these may come from different sources. To begin with, the Museum and the Ministry of Culture hold a renewable 3-year financial agreement, which means that the Ministry partially funds it. Moreover, they accept donations, another source of income. There is a relevant document that provides in detail-information regarding donation policies<sup>38</sup>. In addition, since it allows volunteer work, some costs are decreased because volunteers work without a salary, purely as a way of gaining experience. Furthermore, considering the British Museum has approximately 5.5 million visitors a year a very important source of income is purchases in gift shops and the cafeteria. Other sources are fundraising events and sponsorship incomes.

In 2015 The Guardian published an article describing via graphs the sources of funding. According to that, for the year 2015 the British Museum received its 54.2% via fundraising and its 3.0% via sponsorships where the governance covered the 43.9% of its financial needs.

### **3.4 Tickets and activities**

The British Museum has many different prices regarding its entrance tickets. For an adult the current price is 10£, students between 16-18 years old pay 8£, unemployed people and disable people pay 8£ and the assistants of the disable enter for free. The

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<sup>37</sup> Under the British Museum Act 1963, the Trustees of the British Museum of Great Russell Street London are the corporate body with the legal duty to hold the Museum's collection and make it available to the world audience.

<sup>38</sup> [https://www.britishmuseum.org/pdf/Acceptance\\_of\\_Donations\\_principles\\_01\\_12\\_16.pdf](https://www.britishmuseum.org/pdf/Acceptance_of_Donations_principles_01_12_16.pdf)

[Visited 1.12.2018]

Museum provides a Member Card as well which allows the owner unlimited free entrance.

Regarding activities, the Museum has a very organized system and an active spirit. In their official webpage they provide a calendar with all information about upcoming events. Some of them are lectures, workshops, museum sleepovers, member's executive tours and special early morning tours. There is a very wide range of activities provided which can satisfy all tastes. For the month of December 2018 stand out *The Nutcracker*, a member's special event taking place in the 3d of December which is already sold out and the *Make a Manga Comic* a free digital workshop in the Samsung Centre in the 22th of December. In general, the Museum is very developed and try to provide as many alternatives as possible.

### **3.5 Strategic Plan**

British Museum develops a 3 year strategic plan to improve its operation. Currently there is the plan "*Looking to 2020: The Museum for the Global Citizen*." It is the kind of plan which includes various goals to be achieved always for the benefit of the Museum.

Some of them are:

- *A programme of long-term loans to museums in the UK and abroad should be in place and recognized as unique contributions by the British Museum to the wider community.*
- *The range of the collection, the authority of the Museum's scholarship and the skill with which it is presented and mediated should make it one of the most significant resources anywhere for understanding how humanity has experienced and shaped, understood and imagined the world.*
- *A number of international research programmes should be in train, some with university partners, exploring wide-ranging themes which arise from the strengths of the collection - like the unity of the Indian Ocean, religion and the state in late Antiquity, and settlement patterns on the Nile over the last 5,000 years.*<sup>39</sup>

### **3.6 Internships, Traineeships, Volunteerism**

Internships, traineeships and volunteerism is a very important part of British Museum. It is very easy to apply for these positions through its official webpage without the need to physically attend. In advance, the interviews are carried out through internet most of the times. In its official page British Museum provides a whole different sector for these kind of opportunities. There are international training programmes addressed to people outside Europe, there is the Africa Programme now running for individuals from the third world, the Future Curator Programme etc. The participation process is very simple; one has to fill the relative application and then send through e-mail all required documents. The Museum's team automatically replies that is has received your application and extensively informs you of the following steps. The convenience and the accuracy leads to increasing number of people applying.

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<sup>39</sup> See the full British Museum strategy :

[https://www.britishmuseum.org/pdf/Towards\\_2020-The\\_British\\_Museum\\_Strategy.pdf](https://www.britishmuseum.org/pdf/Towards_2020-The_British_Museum_Strategy.pdf)

[Visited 1.12.2018]

### **3.7 Brief History of the Acropolis Museum**

The Acropolis Museum is located in Dionisiou Aeropagitou str. across the Sacred Rock of Acropolis. It has a long history starting from 1833 when the Greek State was established. The first Museum built was too small to support its functions and therefore in 1976 the Ministry decided to build a bigger and more functional to accommodate the unique objects. In 21 July 2009 it officially opened its doors to the public. The new and modern building meets all the criteria to a competitive Museum of the 21st century.

Today, it hosts Greek antiquities, including the famous Caryatids of the Parthenon Temple, and the archaeological findings extend from the Mycenaean<sup>40</sup> period to Paleochristian<sup>41</sup>. The hauls are separated as time periods starting from oldest to newest in order to help the visitor understand better the history evolution. The most visited and known department is the Classical Period with the famous Caryatids and Marbles of Parthenon Temple. The location of the Museum was not random as well. The Ministry of Culture along with the Greek government decided to build the Museum exactly across the Sacred Rock. A symbolical move to underline the intellectuality between the two. The Acropolis Museum is a lot newer than the British Museum but it has found its place relatively early amongst the most visited Museums in the world; according to AECOM and Arts Newspaper for 2017 it holds the 37 place with 1,590,410 visitors annually.

### **3.8 Legal Frame- Administration**

The Acropolis Museum is a public museum created and established by the Greek government. By *public* we mean it does not have owners, stakeholders or parties who benefit from it and it depends purely on the Government. It is a legal entity governed by public law.

Regarding its administration, the Acropolis Museum has a Board of Directors consisted of 9 members of different educational backgrounds. The Board is created after decision of the Ministry of Culture with publication to the Newspaper of the Government. Every member has a 3 year contract that can be renewed up to one time. Its members are selected through public contest called "ASEP"<sup>42</sup> if they meet the criteria. The positions open by the Ministry and are officially posted online; the applicants do all the necessary paperwork and apply. The suitable candidate is chosen between the applicants after the evaluation process. The same applies for the chairman

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<sup>40</sup> Mycenaean Civilization was the prehistoric civilization of the Late Bronze Age, developed between 1600-1100 BC mainly in central and southern mainland Greece. It is traditionally classified as prehistoric, since our knowledge of this period is based mainly on archaeological findings. (Wright, 2004p:14)

<sup>41</sup> Paleochristian historic period is the Early Christian period from 4th to 7th century AD. It officially began with the transfer of the capital from Rome to Constantinople by Constantine in 330 AD. This change was made gradually, while the continuation and survival of elements from the previous period remained in all of the fields of the new era. (Mark Humphries, 2006p:34-41)

<sup>42</sup> The Supreme Council for the Selection of Personnel (ASEP) is a Greek independent authority that ensures the correct recruitment of regular and seasonal staff in the wider public sector. It was established in 1994 by the Law 2190/1994. It is not supervised by the Greek Government, but by the Greek Parliament, and is subject to judicial control. Contests for public positions are organized by ASEP and the ways available for selecting the staff are: a written competition, an evaluation of specific criteria, a supplementary practical procedure, special exams and / or an interview. (Source: <http://www.asep.gr> - Visited 10.12.2018 )



of the Museum as well where in the British Museum the chairman is appointed by the existing board members. Regulation and division of the responsibilities of each member are controlled by the Law 3711/2008 (Art.9, p: 3). In general, the Museum is a continuity of the Ministry of Culture and Sports and there is no such flexibility as in the British Museum where room is left for individual's initiatives. The staff, apart from the Board of Directors, can have long or short term contracts depending on the needs.

### **3.9 Funding**

Officially, under law 3711/2008 Article 4, as resources for the Museum's operations can be used:

- Tickets
- Incomes from exhibitions, guided tours, events, viewing and exploitation of audiovisual- material
- Government grants which are within the State Budget of the Ministry of Culture
- International, community and national grants
- Donations, sponsorships, inheritances
- Revenues from the management of the Museum's rights, concerning its exhibits in Greece and abroad

In reality, the Acropolis Museum is not funded by the Greek State. The first year of its operation, 2009-2010, it was the only time it received subsidy by the Government and ever since the Museum funds itself through its incomes, the gift shops, tickets and the cafeteria shop. The annual costs for the salaries goes up to 4.100.000 euro where the operating costs are around 4.000.000 euro. Although the Museum is a healthy and evolving organization with great interest from all over the world, because of the economic crisis in the country the accessible funding sources are decreasing year by year.

In addition, it can be funded by individuals or organizations through donations but it is not an extensive practice. However, donations are done sporadically; an example is the Stavros Niarchos Foundation which donated the fund for the implementation of the National Gallery expansion project in 2012-2013. Furthermore there is the "Union for Acropolis Friends", a non-profit association founded in 1988 to help with donations and sponsorships; At the same time it actively supported the construction of the new Acropolis Museum and continues to support it. The only cost covered by the Government is the salaries of the workers since they are employed through ASEP. This cost differs depending on the educational qualifications of the employee as well as the years of experience. Despite the difficulties, the Acropolis Museum is the only one in Greece that has managed to finance itself by its income, because of its great reputation and many visitors.

### **3.10 Tickets and activities**

The Acropolis Museum's entrance ticket is 5€ for all visitors. The entrance is free for University and College students with the demonstration of their student ID. Also, one does not have to pay if he wishes to visit the gift shop or the cafeteria of the first floor.

The webpage of the Museum provides a calendar, much like the British Museum, with upcoming activities although the number is more limited. For the month of



December two events will be taking place; the lecture *China and Ancient Greece: Comparing mythology and philosophy* in the 5th of December and the event *Christmas in the Acropolis Museum* in the 22th of December 2018. In addition, the Museum provides some activities for their younger audiences. There are family programs such as tours in the hauls with a bag full of toys related to the exhibits and also during the summer months there are workshops. Activities like harp events and New Year's Eve Music nights take also place. The most known event of the Museum is *the Night of the August's Full Moon* where the entrance is free for all and the Museum gives a concert; it is a very special spectacle addressed to all ages.

### **3.11 Strategic Plan**

The current Chairman of the Acropolis Museum, Professor Dimitris Pandermalis, has formed a strategic plan. It is not given in the form of a business plan like the British Museum but rather than independent goals. Some of them are:

- The implementation of a digitization program for the Museum's exhibits for wider e-use. The thematic series of videos that will display the digital history of Acropolis, as well as presentations of individual important exhibits, an interactive catalog of exhibits, a variety of children's applications and digitization of files and calendars of the on-site excavation. In 2019 the authentic Acropolis Museum aims to have a full digital museum.
- The completion of work on the excavation and the creation of a showroom with mobile finds. The aim of the work is to create a new level for the museum that will give the visitor a view of the authentic ruins of ancient Athens and a rich selection of finds of everyday life in the immediate vicinity of the places where they come from. This will give to visitors a unique experience regarding the everyday life of ancient Athenians.
- In order to maintain the building in a good and functional condition, a wide range of maintenance and repairs will be carried out, particularly for the extensive glass constructions and the engineering infrastructure.

### **3.12 Internships, Traineeships, Volunteerism**

As mentioned in chapter 2, Greek public Museums do not accept volunteers. This applies for the Acropolis Museum as well. More specifically volunteers are forbidden by the Greek Law and interns or trainees are an uncommon practice. This is a very problematic area since the Museum would have cut the costs and improved its Management if the law changed and this practice became more popular. In any case, there are not such positions provided in the Acropolis Museum. The only way to work there is if you apply and get accepted through ASEP.

### **3.13 Conclusions**

After examining the two Museums one can remark that the British and the Acropolis Museum are very different. They do not share the same administrative model, legal frame or recruitment procedures. The British Museum has links to the Government and the Crown inside its activities but up to a specific point whereas the Acropolis

Museum is fully controlled by the Ministry of Culture. Both of them have strategies and plans for the future but the funding is not the same. Linked to the economy, the British Museum is very developed in the field of donations, patrons, sponsorships and of course it has a financial contract with the UK Government; The Acropolis Museum was affected by the economic crisis in Greece and do not rely on the Greek Government for funds but manage to fund itself through its incomes. Interestingly enough even though the Acropolis Museum is public the British Museum is the one to receive more financial help from the public sector.

Convocation appears in the activities as well; both Museums make an effort to provide different events for visitors but the cost of entrance is higher in the British Museum than in the Acropolis Museum. In addition, they both have a worldwide reputation. Last but not least, the regulations for volunteerism interns and trainees are at a much more developed level in the British Museum than in the Acropolis Museum. In general, they are two Museums that try to keep up with the times and work with what they have or with what they could get. The strongest remark is that the British Museum is a lot more flexible to its practices than the Acropolis Museum which goes by the book of the Ministry.

## **Chapter 4 Royal Academy of Arts – Stavros Niarchos Foundation**

### ***4.1 Brief history of the Royal Academy of Arts***

The history of the Royal Academy of the Arts begins from a group of artists and architects who wanted to create an independent institution that would be run by them. In 1746 Hogarth William<sup>43</sup> created a place to help artists display their work. This effort was the stepping stone from which later was formed the Society of Artists of Great Britain and the Free Society of Artists<sup>44</sup>. Unfortunately this formations had a short life due to internal disagreements. A little later though, in 1755, sculptor Cheere Henry set the bases for the Royal College of Art. Eventually in 1768 Sir Chambers<sup>45</sup> due to his relations with King George III managed to get financial support from the Crown and the Royal Academy of the Arts, was officially founded that year through the act *Instrument of Foundation* with the King as its patron and protector. Today, it counts approximately 250 years.( Hutchison et al.,1986)

It is located in Burlington House in Mayfair, London and its main purpose is to educate the public in matters of art and architecture. Its main distinction from Galleries and Museums is the underlined educational character which led to it becoming a school of Arts as well. For its 250th anniversary it upgraded its facilities by expanding the main campus. The new RA had a link between Piccadilly and Burlington gardens galleries, a new lecture theatre and expanded RA Schools. For the year 2017 it held the 36th place with 1,285,595 visitors (Visitor Figures, 2016p:14)

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<sup>43</sup> Hogarth William (1697-1764) was an English artist.

<sup>44</sup> The society of artists of Great Britain was created in 1761 in London by a group of individual artists who desired to create places where living artists could display their work. They are in a way the ancestors of the Royal Academy of the Arts. (Brandon,1999)

<sup>45</sup> Sir William Chambers (1723-1796) was an English architect. Due to his fame and work he had close relations with the King. He was the one to seek patronage from the Crown in order for the Royal Academy of the Arts to be created and provide revenue for independent artists and their work. (Harrys,1970)

## 4.2 Legal Frame - Administration

The AR is an independent charity company registered under Charity Number 1125383 and run by a group of artists and architects. It is not connected or financed by the government or the Crown. Upon its creation, King George III determined that the Board would be consisted of 34 founder members selected by their peers. Today, the AR has a Board of 34 Trustees all of them active artists; the current president is painter Christopher Le Brun. The members of the Board are also called “academicians”. As they state in their official webpage *“Each Royal Academician must be a practicing artist, elected by their peers in recognition of their work.”* The Role of the Board of Trustees is to ensure the smooth operation and the prosperity of the Academy. To be an academician first an individual must be nominated usually by an existing academician into a book called “Nominations Book”. Then, another 8 signatures are required in support of the candidate. Then there is the Voting. Every December, May and March all Academicians meet to choose the new members by vote. The rules are that candidates must not extend the number of 35 and be over 75 years old so new positions can only open if a member passes away or if he reaches the age of 75. After the election the successful candidate becomes officially an Academician.

Regarding the legal frame of the company, it is covered by the Charity Act 2011 under English Law. Since it is registered as a charity it has tax reliefs as well. In addition, the trustees’ power is regulated by the Charity Commission<sup>46</sup>. The appeal of the Academy is so big that in 2007 UK government changed the legislation<sup>47</sup> at the occasion of a much anticipated exhibition.

## 4.3 Funding

The Royal Academy of Arts does not take financial help from the Government or the Crown. It has, however a plethora of other funding sources. In 1981 the Royal Academy Development Trust was created to manage all funds given to AR in order to support its function. Financial help can come from various sources like donations, sponsorships, events, patrons and friends associations. In addition, there is the income from exhibitions, courses, art sales, retails and fees from student programs. The AR operates as an Art school and students do pay fees to take their diplomas inside its hauls.

The *Friends of the Royal Academy* is a main source of funding as well. It is an independent charity highly connected to the institution since it makes donations and cooperates for the creation of various events like lectures and debates. Patrons can

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<sup>46</sup> The Charity Commission for England and Wales is a non-ministerial government department that regulates registered charities in England and Wales and maintains the Central Register of Charities. The Department answers to the parliament of UK.

[source: <https://www.gov.uk/government/organisations/charity-commission/about/our-governance>]

<sup>47</sup> In 2007 an exhibition was going to take place in the Royal Academy with paintings from the Hermitage Museum in Moscow. Due to the great value of paintings- including works of Renoir, Cezanne and Picasso- of approximately 1 billion pounds, the Russians hesitated and were about to withdraw the loans due to concerns that British laws were not enough to cover the legal protection of the masterpieces. The British Government in order to proceed with the exhibition introduced new “immunity to seizure laws” to ease the Russians concerns. Laws changed so descendants of the original paintings could not claim them back from British lands.

have a Platinum or a Gold membership and help with dinners, travels and other. Very important financial contribution comes for the commercial sector. For the year 2016-2017 RA Enterprises Limited made sales of 8.4 million pounds according to the Annual Report published by the institution, in 2017 they sold 348,805 postcards, 64,629 exhibition catalogues and 7,177 mugs. Revenue from art sales increased as well. By the end of the year, at nearly £0.4m, revenue was behind an ambitious budget by 23%, but has shown year on year growth of 240%.

Investments are also a source of income. The Academy allows investments done to its facilities or its infrastructures. For the upgrade of the campus nearly 18 million pounds were needed, a very long term project that was completed in 2018. Partnerships with companies in the need of different things such as electricity or technology upgrades are done since it is beneficial for both parties.

According to financial reports for the years 2016/17, total income was 37.5m pounds and expenditure slightly above 38.8m.pounds. Statistics show that 31% of its funding came from commercial activities, 25% from Donations of the Friends of the Royal Academy, 17.5% from charitable activities, 6.8% from sponsorships, 2.2% from the RA Trust and 1.5%from Schools, Library and Education. The apportionment income-expenditure is uneven though, if one considers that 38.2% was invested in exhibitions and its final incomes were 1.5%. In any case, the institution can fund itself and manage to prosper.

#### **4.4 Activities and strategic plan**

The RA offers a plethora of different activities and has strategies for future goals within its plans. To begin with, there are exhibitions and events one can attend. The company offers lectures, debates, tours, art sales, sales, festivals and performances as well as film days. It also provides workshops for their audience, children and adults, to practice Arts. The most distinctive though is its purpose as a school. The Academy offers Postgraduate Programme in Contemporary Fine Art to a limited number of 17 students per year. Last, they have the opportunity into attending architecture programs most of the time with a duration of 5 months.

The strategic plan for the future years as stated by the official Board of Trustees state:

*The aims for the coming year ending 31 August 2018 are:*

- *To actively support the Royal Academy on international strategy and advise on implementation to ensure future revenue growth.*
- *To provide, or assist in securing, funding for the capital campaign, including completion of the current phase and progressing the next phase of the Burlington Project, with the future redevelopment of the Royal Academy Schools, in order to achieve targets*
- *To provide, or assist in securing, endowment funding to provide longer term support for the Royal Academy, with particular focus in 2018 on the Royal Academy Schools.*
- *To continue to make available revenue support for the Royal Academy's activities<sup>48</sup>.*

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<sup>48</sup>[http://apps.charitycommission.gov.uk/Accounts/Ends70/0001067270\\_AC\\_20170831\\_E\\_C.PDF](http://apps.charitycommission.gov.uk/Accounts/Ends70/0001067270_AC_20170831_E_C.PDF)

[Visited 20.1.2018]

#### **4.5 Internships, traineeships, volunteerism**

Volunteers are welcome to work in the Academy of the Arts. Internships and apprenticeships are also available. Through the official page of the RA one can check for new positions and proceed with his application. In advance, the RA provides full time paid jobs as well.

#### **4.6 Brief history of Stavros Niarchos Foundation**

The Cultural Center Stavros Niarchos is located in Andrea Syngrou Av. in Athens. It is a cultural multi-side which consists of the Stavros Niarchos Foundation, the National Library of Greece, the National Opera and the educational and environmental park. The initiative belongs to Niarchos family, a very old and successful Greek family of ship owners and businessmen. In 1996 when the head of the family Stavros Niarchos passed away, he left a part of his fortune for the uprising of a foundation dedicated to culture, arts, education, sport and charity. This was the start of the foundation. The Stavros Niarchos Foundation is different from the Cultural Center Stavros Niarchos. In 2009 in cooperation with the Greek State the Foundation financed the creation of the National Library, the Opera and the park which would belong to the Greek State under the obligation to carry the name of Stavros Niarchos. The task was completed in 2017 and provides larger facilities and more activities. Today, it is one of the most known and successful cultural centers in Greece with contributions in both a national and a global level.

#### **4.7 Legal Frame- Administration**

Stavros Niarchos Foundation and Stavros Niarchos Cultural Center are two different legal entities. The Cultural Center, meaning the National Library, the Opera and the Park, belong to the Greek Government. Following the preparation of preliminary studies, which demonstrated the viability of the project, the Niarchos Foundation and the Greek State signed a Memorandum of Understanding in 2007. In 2009, the Foundation signed a contract with the Greek State for the construction of the SNFCC, which was ratified by law 3785<sup>49</sup>. The agreement stipulated, inter alia, that the Foundation bears the total cost of building the center and its delivery to the Greek State after its completion. The Greek State would take over the full control and operation in order for it to be used and enjoyed by Greek citizens.

The Stavros Niarchos Foundation is a private philanthropic organization. It does not have stake holders nor business or commercial activities due to its philanthropic nature. It is fully dedicated into making charities in the fields of culture, arts, education, sports, health and social welfare. It has a Board of Directors with three chairmen and

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<sup>49</sup> According to art.1 *In the area of the Old Hippodrome in Faliro, where, in accordance with the provisions of the Regulatory of Athens in accordance with article 15 of Law 1515/1985 (Government Gazette 18 A), as is the case, there is an Intrapolar Pole culture, sports and recreation, are created: a) With the donation of the Stavros S. Public Benefit Foundation, Niarchos, a hyper-cultural park with its name as "Stavros Niarchos Foundation Cultural Center", including: (i) new building facilities; National Library of Greece (EWC), ii) the new premises of the National Opera House Stage (ELS) and (iii) a green park with a character educational, cultural and recreational and b) Primary Park-Sports areas.* (Newspaper of the Government, No.170)

two members; Philippos and Spiros Niarchos are two of the chairmen. The foundation does not operate only in Athens though. There are also branches in New York and Monte Carlo with different chairmen and of course different personnel.

#### **4.8 Funding**

The Foundation does not receive any funding from individuals, companies or other organizations. Furthermore, it does not host fundraising events or any similar activities. It operates purely by its private financial capital that was provided by Stavros Niarchos. The initial capital was invested and multiplied leading to economic prosperity and self-funding of the organization. It is a rare example of an individual's initiative independent from the Greek Government. The financial data of the Foundation are audited by the accountancy firm *Deloitte*.

#### **4.9 Tickets and activities**

Stavros Niarchos Foundation does not have tickets because, as mentioned above, it does not have this kind of income. It does, however, provide an extensive variety of activities for the public. The core of its nature is charities. It has assisted in a large scale Greece and other countries with financial help. Since 1996 it has offered approximately 2.6 billion dollars in philanthropies of different natures in 124 countries. Indicatively, in Greece it funded a project related to the Acropolis Museum, it has financially fully supported the creation of the Stavros Niarchos Cultural Center and it will partially finance along with the German Government the creation of the Holocaust Museum in Thessaloniki a project which is expected to be completed in 2022. Educational programs, donations and scholarships are amongst its actions. Worth mentioning is the initiative of the Foundation to help with the economic crisis in Greece. Due three donations *Against Crisis & Restart of Youth Aid* it has offered 380 million in an effort to relieve and assist the community. Furthermore, it provides festivals, lectures, debates and at occasions Art exhibitions.

#### **4.10 Strategic Plan**

The Stavros Niarchos Foundation has two core objectives regarding its strategic plan. Both of them concern charities. First, is the completion of its projects within the initial timelines and budgets. The second one is the project's implementation with efficiency, transparency and commitments of all parties. Those two are crucial for the prosperity and respect of the SNF. In its official webpage it does not provide a specific strategic plan but independent goals that are currently running<sup>50</sup>.

Some of them are:

##### *Health*

- *The design, the construction and the outfitting of a new building for the General Hospital of Komotini*

##### *Against the crisis*

- *A grant to the National Center for Emergency Care (EKAV) totaling 14 million euro, which entails the procurement of 143 state-of-the-art and fully equipped ambulances, as*

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<sup>50</sup> Source: <https://www.snf.org/en/grants/grantees/> [Visited 10.12.2018]

*well as their full service and maintenance for a period of 8 years.*

*Arts and Culture:*

•*Scholarship program 2017-2018 “Arts Culture Program”*

*Social Welfare*

*Grant to the Association of the Protection and Welfare of Wildlife 2013-2018*

#### **4.11 Internships, traineeships, volunteerism**

The educational aspect is very important for the Foundation. Due to its non-public nature it has the ability to offer internships. Currently it offers paid internships separated to fall, winter and spring period that give the opportunity to work with the team and learn from high skilled people. The application process is easy through their official webpage.

#### **4.12 Conclusions**

Stavros Niarchos was a man with vision and the economical surface to help in a practical way his country, Greece. He left a legacy and his descendants managed to keep it until today the way he wanted it to be. The Foundation is a healthy organization that does not burden the Greek public sector with extra costs or damages as it is common in Greece. The Institution by itself is very popular and tries to help in times of need the Greeks. Its actions in a global level are very important as well. It has similar characteristics to the Royal College of Art since both of them are multi-sites that try to improve their communities. The difference is that the RA has a lot more underlined its character as a school where the SNI is concentrated more on charities. Both of them do not belong to the public sector, offer a plethora of activities and remain relevant and active. Last but not least, what is very special about SNF is that still today there are members of the Niarchos family involved into its operations showing that the vision is still alive and connects with the family name.

## Final Conclusions

Greek and UK have a very different point of view regarding their Museums and Cultural Institutions. UK has a very economic - centered approach and shows more flexibility where Greece's Museums operate more by the book of the Ministry.

Legally, UK prefers for its Museums to not be completely, if not at all, controlled by the Government, preferring different legal frames such as non-governmental public legal entities in comparison to Greece where Museums are purely public totally dependent by the Government control. However in UK, Museums receive more financial help than they do in Greece and this is a result of many different factors such as economy, education and stability.

The Art Management of the two countries is different as well. In UK there are a lot bigger financial pores and budgets used for Museums. In Greece due to the economic crisis and relatively undeveloped fields, such as Digitality and Human Recourse studies, Management is not so much evolved. As a result, the country's Museums have not been able to reach their highest potentials yet.

From a spherical view, UK stands towards its Museums as profitable businesses contributing to the community and boosting the economy. In Greece, due to the country's connection with its artefacts there is not so underlined the character of a Museum as a business but more as a part of the country's history that symbolically belong to the Greek people and then to all humanity.

Different Historical evolution and character of those two countries have formed their part of the Art World and as a result, Museums are a mirror of the countries reflecting their ideas on Art and culture.

The British and the Acropolis Museum are different in the fields of operation, organization, management and legal frame. More converging are the Royal Academy of Arts and Stavros Niarchos Foundation. Since both of them are private and run by individuals they operate with private capitals and prosper.

Although public Museums face the challenge of being downgraded if the public sector faces any problem, they have found ways to overcome the obstacles and proceed to operate. Examples to that are the expansion of their activities to target into larger groups or collaborations with other Museums to reduce the costs of their activities and boost the spirit of teamwork.

A possible suggestion that would help public Museums is opening not-University related positions for trainees, interns and volunteers to work alongside their team in order to reduce the costs and exchange new ideas. A possible change in the law that would make legal the financial help from the private sector, such as private companies, would help increase the income and provide financial aid that would increase a Museum's quality. Furthermore, more education regarding the Human Resource Management sector would provide even more equipped people working in Museums in the section of the selection of the employees. If the selection process through the Greek system of ASEP was to change by imitating the UK model, other criteria of recruitment could have been a reality that would help the Museums acquire more stability.



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## Appendix

**National Museums:** National museums are run and funded directly by the central government of each UK nation. They are generally larger institutions that hold collections considered to be of national importance.<sup>51</sup>

**Public Museums:** In Greece, the establishment and operation of a public museum shall be made by a decision issued by the Ministry of Culture after the consultation of the Council as long as the functions and purposes of paragraph 1 are safeguarded within the framework of the most recent museum policy.<sup>52</sup>

**Private Museums:** They can host small or bigger collections but they are not linked or funded by the Governments. However, they can be financially assisted by the governments or by national and public museums at occasions.

**Non- profit organizations:** Non- profit organizations have as their main characteristic their not-for-profit activities. This term means that the activities have a profit which is not exploited by individuals but is re-invested in the museums' activities and needs.

In the UK, a non-profit organization can be a charity at the same time but this does not always happen. There are many types of non –profit organizations, including Museums, some of them being: charitable trusts, charitable companies, community benefit societies and unincorporated associations<sup>53</sup>.

**Charities:** In UK to be a charity an organization must satisfy the definition of a charity according to the Charities Act. A charity is an institution which is established for charitable purposes only and is subject to the control of the High Court's charity law jurisdiction.<sup>54</sup> There is the Charity Law which regulates such organizations.

In Greece, a charity is a non-profit organization dedicated to provide any kind of community service. Charities are based financially on donations and the tax policies for them differ.

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<sup>51</sup> Source: Museums Association organization <https://www.museumsassociation.org/about/frequently-asked-questions> Visited: 15.1.2019]

<sup>52</sup> Greek Law 3028/2002, capital 5, art.45, par.2

<sup>53</sup> Source: [https://papers.ssrn.com/sol3/papers.cfm?abstract\\_id=2285730](https://papers.ssrn.com/sol3/papers.cfm?abstract_id=2285730) [Visited 14.1.2019]

<sup>54</sup> Source: <https://www.gov.uk/government/publications/what-makes-a-charity-cc4/what-makes-a-charity-cc4> [Visited 14.1.2019]